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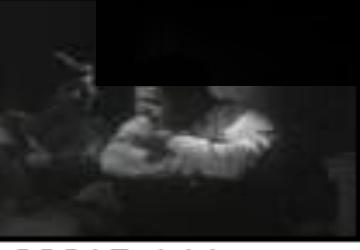
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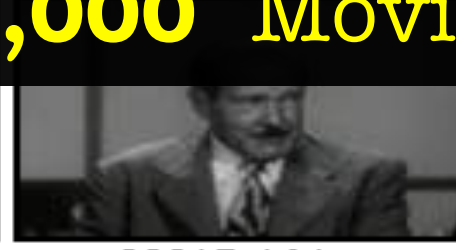
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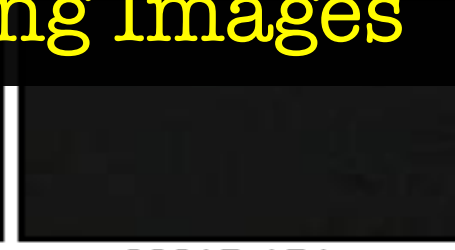
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"SATONARA" (GOOD BYE).

The Japanese are polite to the last degree. In greeting or bidding adieu (i.e. Good-bye), they generally bow their head 45° to express the sentiment, but in the worst they simply make a low bow with their hands on their hips. In much importance is attached to politeness, and hence to etiquette as in the courtesies of European schools, especially the girls.



LETTER WRITING.

With a small slip of paper in one hand and a writing brush in the other, the young lady is engaged in writing a letter. The Japanese do not direct at all when they write; it is assumed that of course you are to be able to write of the proper thing, and so on. The letter is written in a very simple and direct manner, and is usually read by the person to whom it is addressed. The letter is usually written in a very simple and direct manner, and is usually read by the person to whom it is addressed.

Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and as she could not think of anything to say, she simply bowed, and took the thimble, looking as solemn as she could.

The next thing was to eat the comfits: this caused some noise and confusion, as the large birds complained that they could not taste theirs, and the small ones choked and had to be patted on the back. However, it was over at last, and they sat down again in a ring, and begged the Mouse to tell them something more.

"You promised to tell me your history, you know," said Alice, "and why it is you hate—C and D," she added in a whisper, half afraid that it would be offended again.

"Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing.

"It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "But why do you call it sad?" And she kept on puzzling about it while the Mouse was speaking,

so that her idea of the tale was something like this:—"Fury said to

a mouse, That
he met
in the
house,
'Let us
both go
to law:
I will
prosecute
you,—
Come, I'll
take no
denial;
We must
have a
trial:
For
really
this
morning
I've
nothing
to do.'
Said the
mouse to
the cat,
'Such a
trial,
dear sit,
With no
jury or
judge,
would be
wasting
our breath.'
I'll be
judge,
I'll be
jury,
said
the mouse,
coming
old Fury:
I'll try
the case
and
condemn
you to
death."

Dragon-flies. The males have the space between the blotches milky white, but in the females the space is a strong yellowish brown. Other families



FIG. 125.—The dragonfly, *Anax junius*. (After Needham, natural size.)

and well-marked species of Libellula are *L. borealis*, with blackish brown body and with the basal third of the wings dark brown or black and the rest of the wing clear, or in the old males shallow white out as far as the



FIG. 126.—*Libellula semi-fusca*. (After Needham, natural size.)

pterostigma, and in the females with brownish apices; *L. quadrimaculata*, with olive or yellowish body marked with black, front wings with more

or less yellowish. The males have the space between the blotches milky white, but in the females the space is a strong yellowish brown. Other families



FIG. 127.—The dragonfly, *Anax junius*. (After Needham, natural size.)

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FIG. 128.—*Libellula semi-fusca*. (After Needham, natural size.)

pterostigma, and in the females with brownish apices; *L. quadrimaculata*, with olive or yellowish body marked with black, front wings with more

127), is a common large dragon-fly, but one hard to capture because of its fine flight. The wings show a basal patch, often heavily wanting on the front pair, a patch at the nodus, and a black apex. It likes "ponds or slugs-

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ture born to a sister art, and then, slowly but surely, to decipher every method followed by primitive artists; to tell how spinner, weaver, net maker worked, and with what materials, and then to discover that every stitch of plain weaving, diaper weaving, twined weaving and coiled weaving known to modern art was used by these ignorant and savage people of the dark ages.



FIG. 8. FIG. 9. FIG. 10. FIG. 11.

That basketry was intimately connected with two distinct methods of pottery-making is proven by the clearest evidence. In the Mississippi Valley, in Arizona, New Mexico and elsewhere in the United States thousands of pieces of pottery have been found which unmistakably show that the soft clay was modelled around the outside or within some basket form which gave the shape of the vessel. In all the museums these specimens of pottery may be found. It will be observed in studying them that they bear far more impressions of basketry and other textile arts than of natural objects, such as gourds, shells, etc. It is also observable that every basketry stitch or pattern known to the aborigines is found in these pottery impressions. Hence the natural inferences that basketry antedates pottery, and that the art of basket-making was in an advanced stage whilst pottery was still in its infancy.

How fascinating the work of the antiquarian and archaeologist. To pick up even the fragments of the pottery of a long past age, brush off the accumulated dirt and read thereupon the relation its manu-



FIG. 12. FIG. 13. FIG. 14.

The other primitive method followed was one that is still practiced by all the pottery makers of the South-west. It is an imitation of basketry methods not a moulding upon baskets, but an application of coiled methods of weaving to the manufacture of pottery. Just as the basket weaver wraps one coil upon another, so does the pottery maker take her rope of clay and coil it up as shown in Fig. 11. By and by the desire for ornamentation of pottery arose, and from this sprang the discovery of the fact that, while the clay was plastic, the exterior of the vessel could be smoothed with a spatula of bone or gourd, no matter what its size, if supported at the bottom in a basket or other mold so that it could be shifted or turned about without direct handling. See Fig. 7. To smooth such a vessel inside and out required that it have a wide mouth, but, by and by, the potter determined that the mouth must be contracted as much water was spilled in carrying the full olla from the spring or river to the house. She still used the basket as a base for her pottery as shown in Fig. 12, and to this desire for a small mouthed olla Cushing claims we owe the beautiful shape of Fig. 13.



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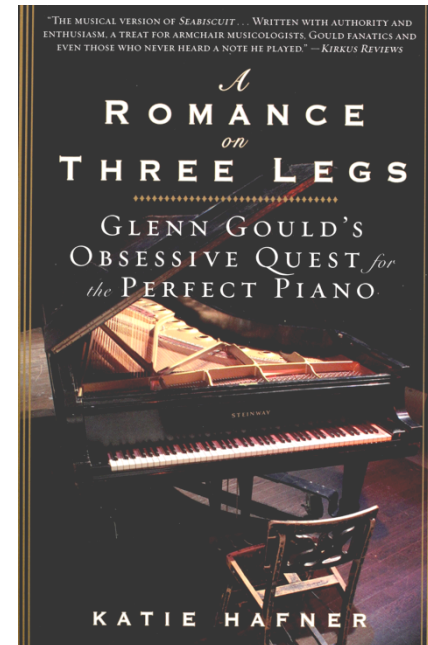
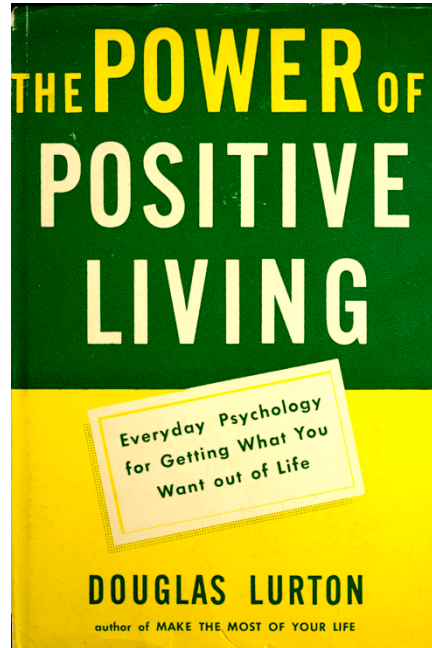
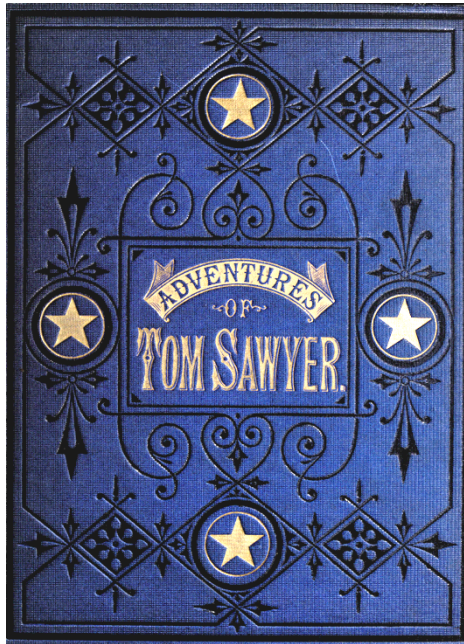
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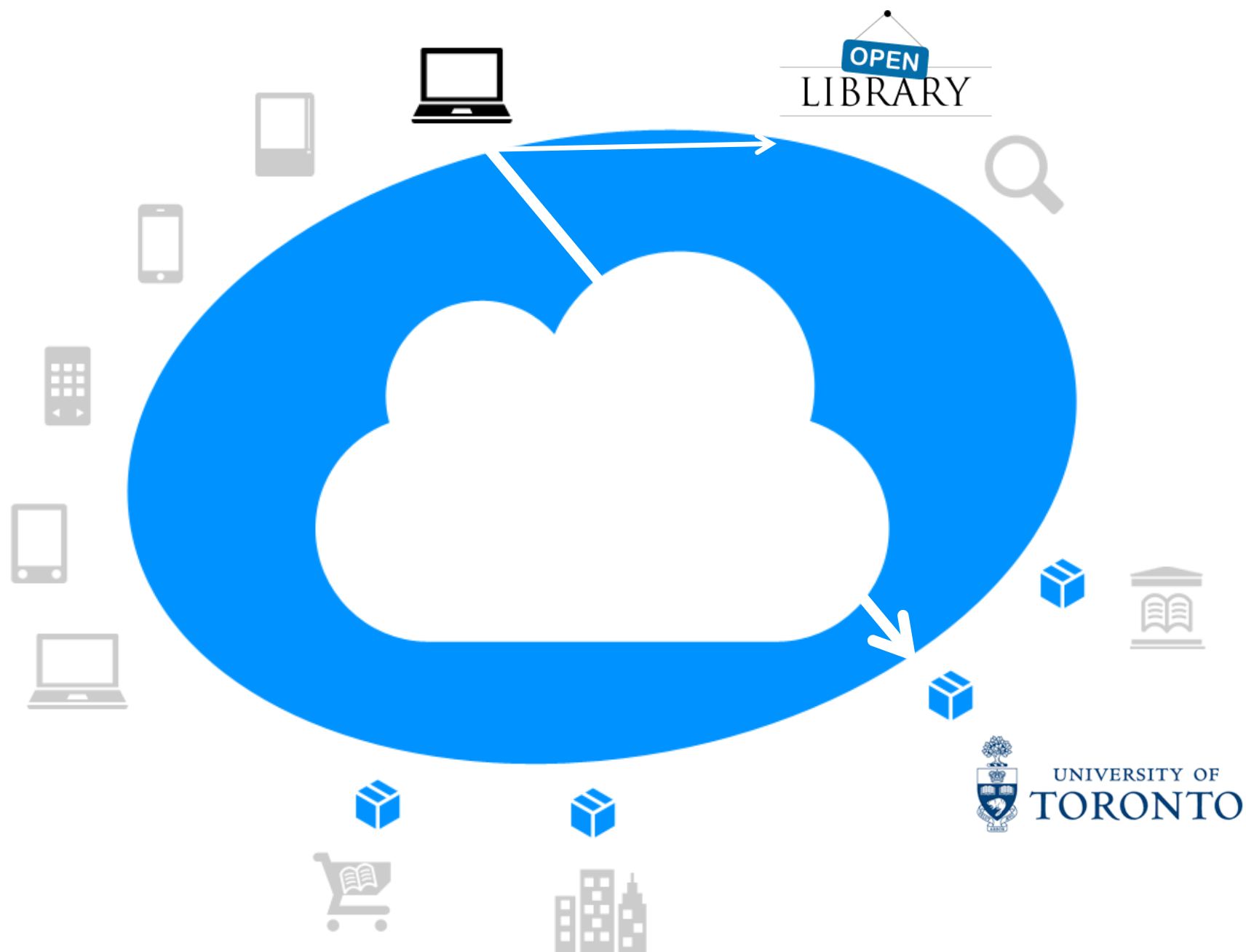
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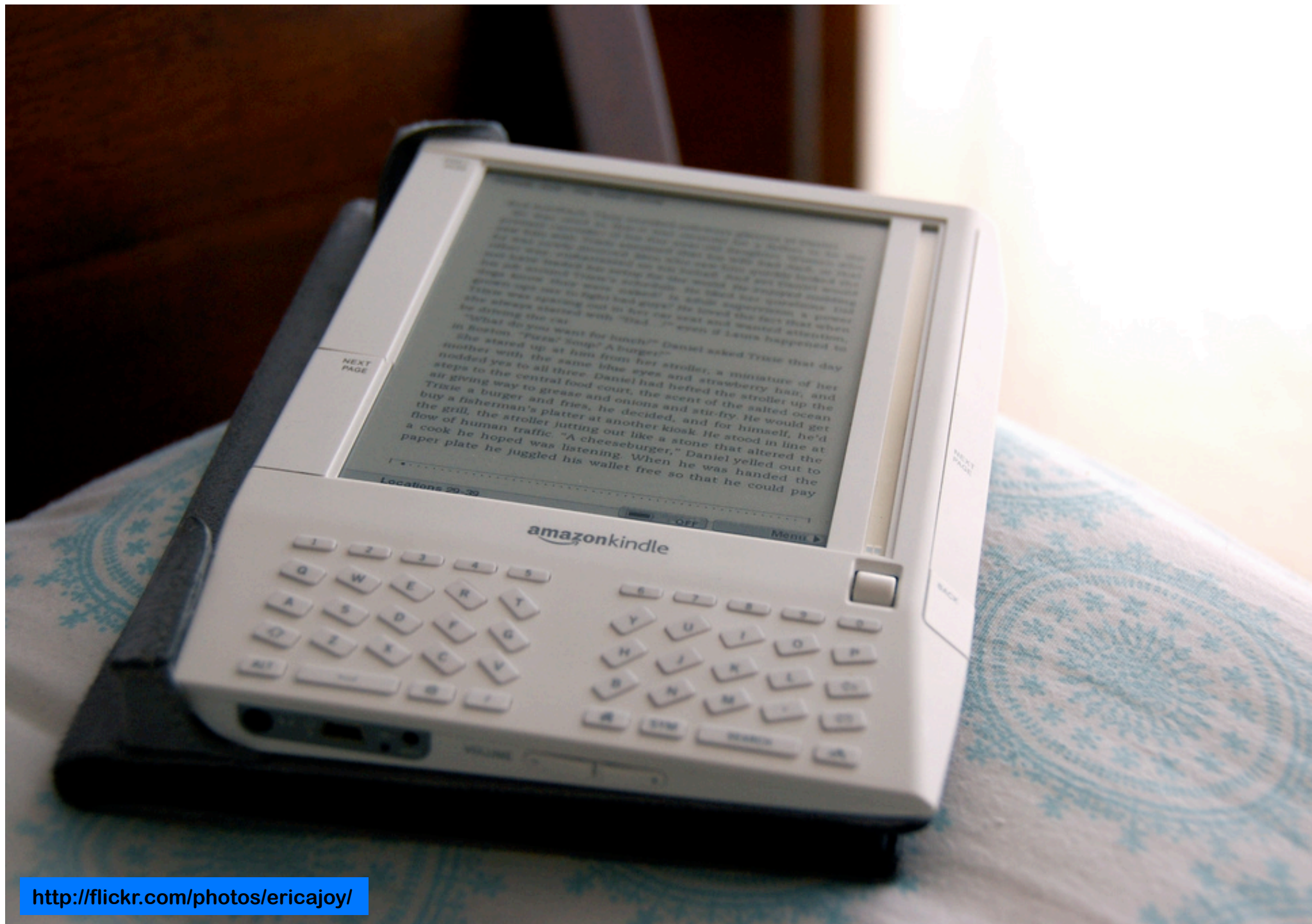
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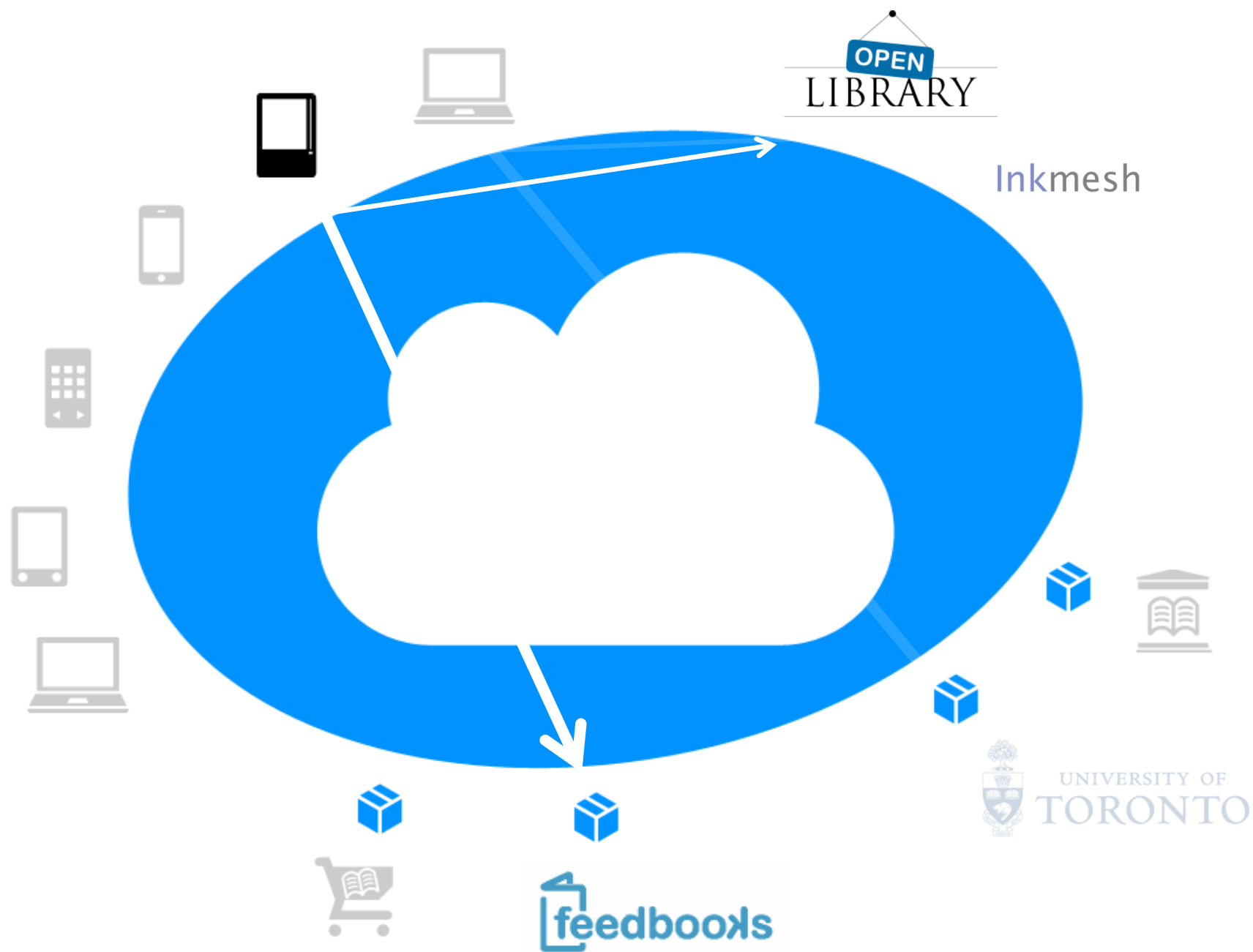




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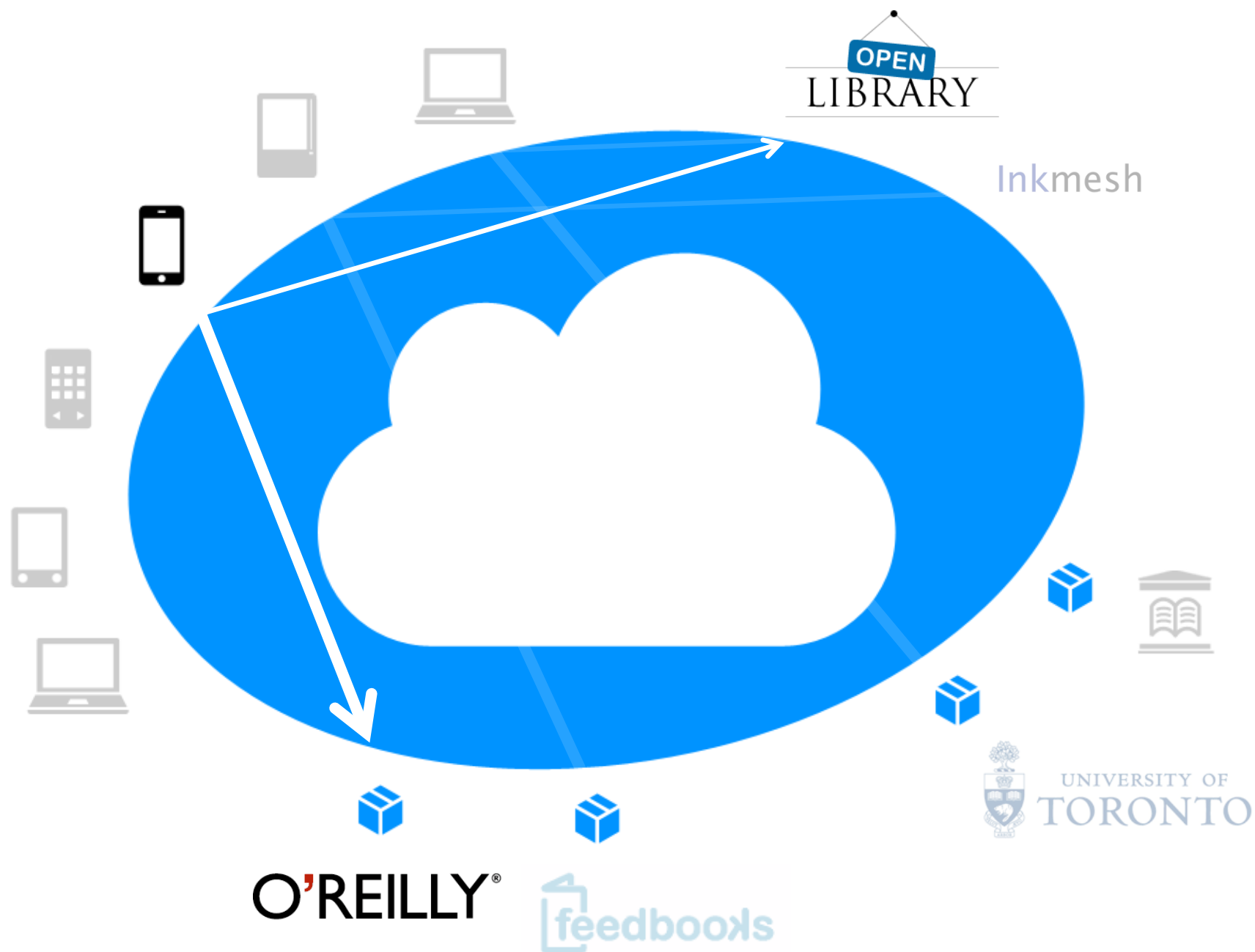
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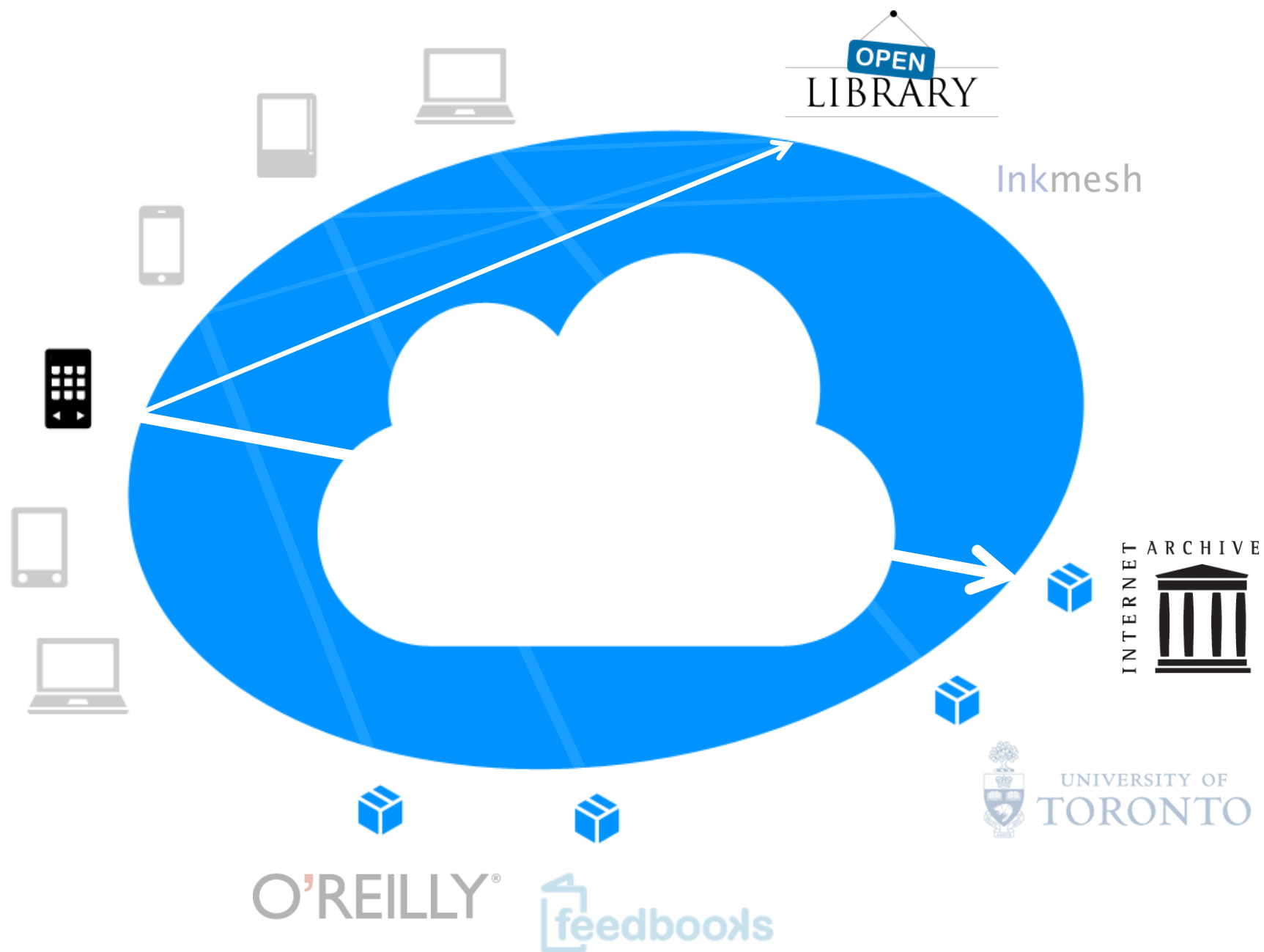
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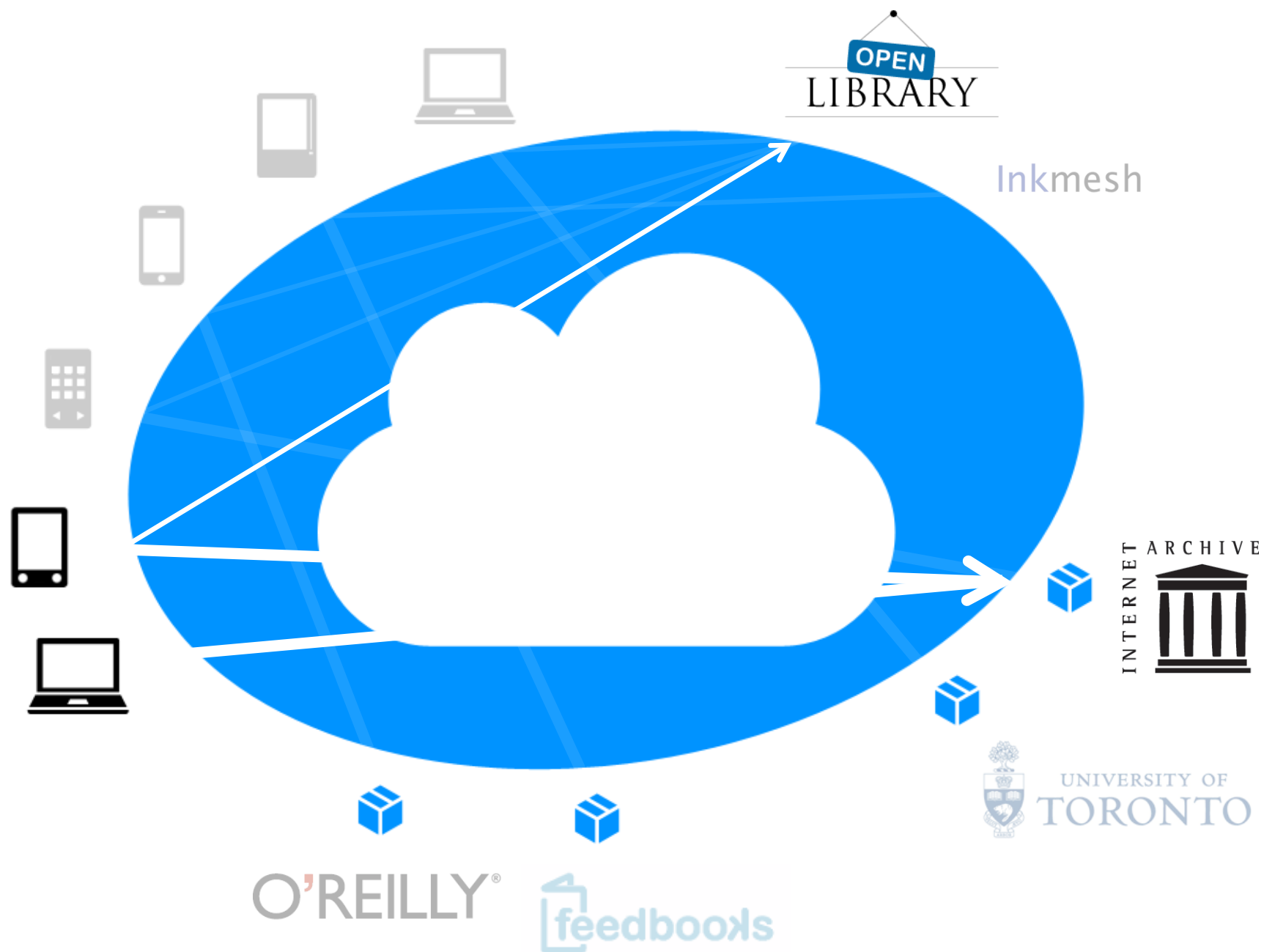


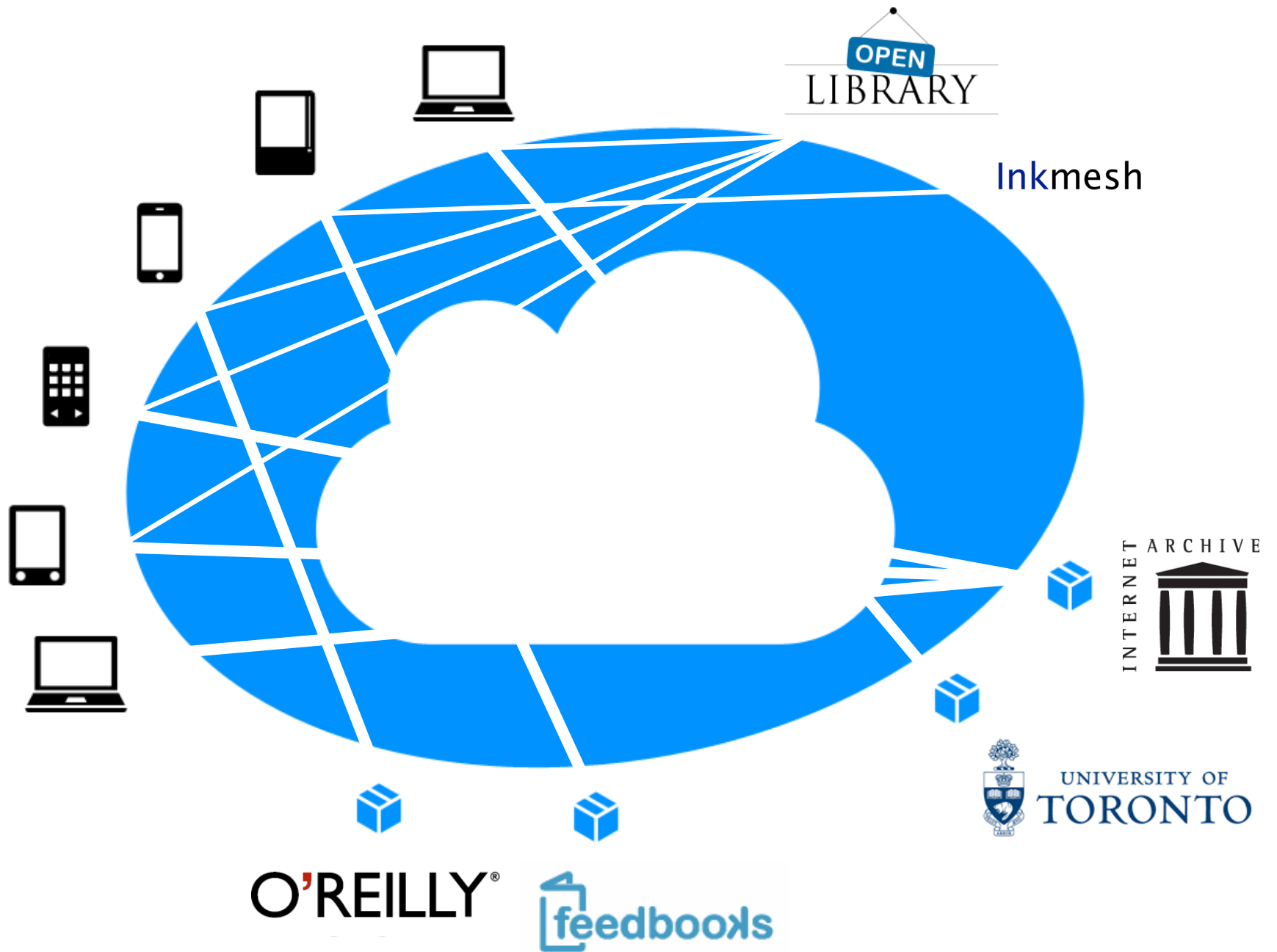
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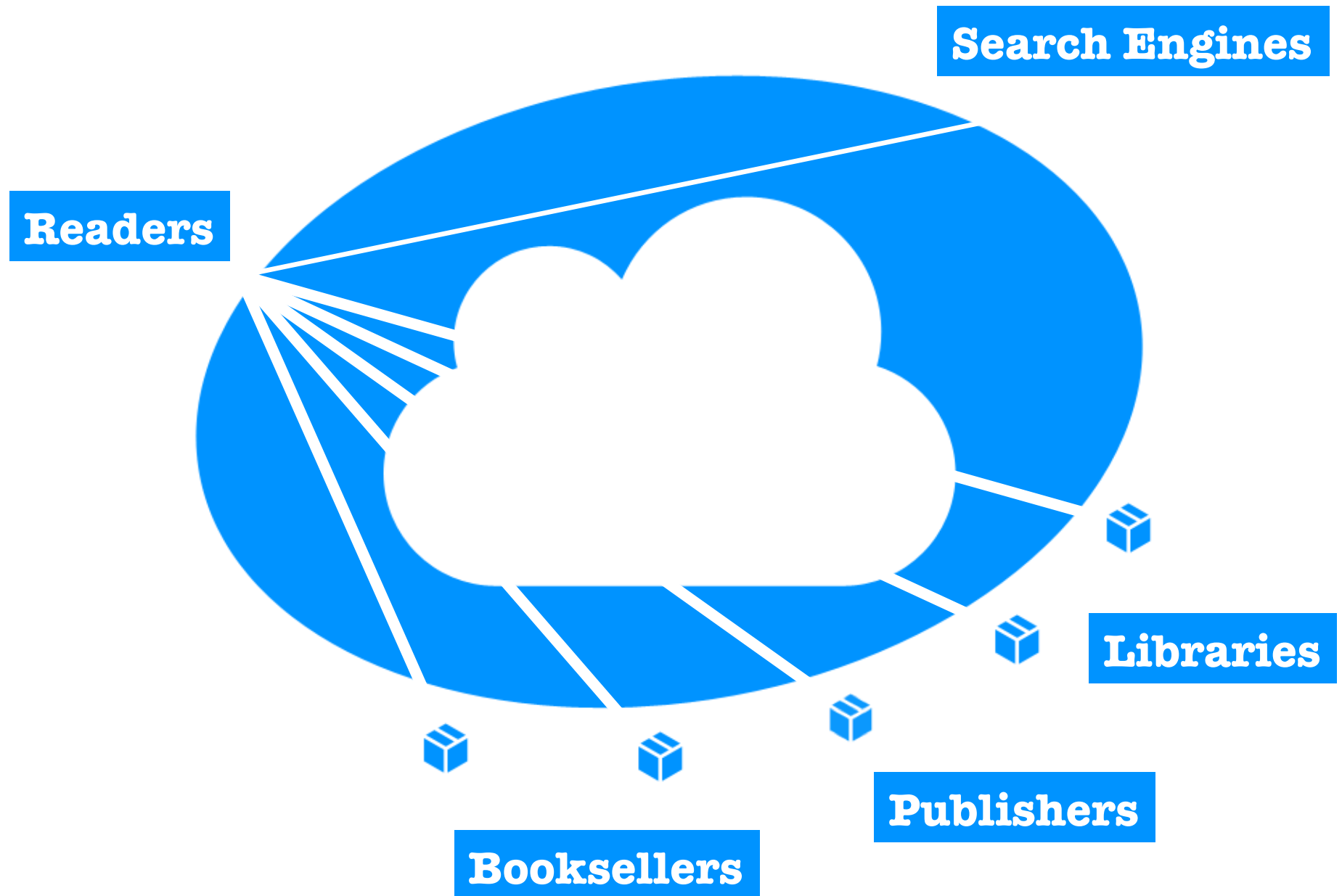
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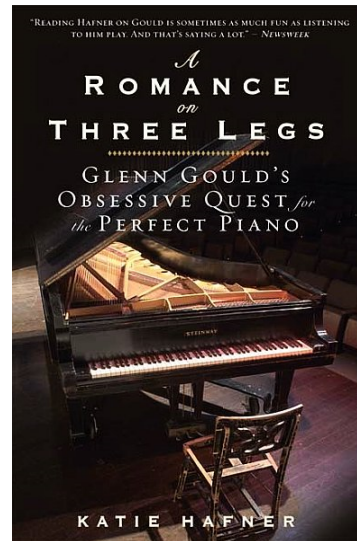


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